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TOPICS OF THE STAGE AS VIEWED IN WASHINGTON

Stage Iconoclasm.

A Poet's Movement to Abolish Stage Settings-Why It Can Never Succeed. Modern Plays Are Best.

Mr. Sothern occupies all his leisure moments. Yesterday he was studying French belies-lettres. Today he is reading history, as only a student can read history. Tomorrow he is writing a play. Not long ago he conceived an idea-a dramatic idea-which may have come to him and to others simultaneously, that play could be written which could hold the tense attention of the average theatergoer-whoever that may be-and which should yet deal with only "two ersons and a passion.

Interesting as the idea was, it was still more worth while to hear Mr. Sothern dilate upon it. "You see," he said, "the only question for the average theatergoer is this:

"'Will he get her?"
"In the first act of my play the audience shall discover that he wants her. In the second he shall meet with an In the second he shall like the second he shall finally—I won't say he is to as handmaidens; and if it fulfills its high-the art galleries of the Vatican at Rome,

In some such spirit as this, a purpose to center the interest of the playgoer on an event and not on a scene, the mystic W. B. Yeats lately made a tour of our American universities and delivered a series of lectures. He has now returned to England. According to the "Pall Mall Gazette," he occasioned a great furore while in the American

Americans Are Not Philistines.

His reception apparently made him enthusiastic in our behalf, as witnesses

"I was simply astonished with the re ception given to my opinions," replied Mr. Yeats. "I practically did not meet a Philistine anywhere, for, with one or two exceptions, the existing stage has no friends among the educated classes of America. No one rose to protest, a!though I invited discussion on the ques-tion put forward. I heard everywhere complaints of the modern theater. I suppose the immense success of 'Everyan' and Bernard Shaw's 'Candida' are signs of the dissatisfaction.

Also I found that experiments were being made in the higher form of ma. The University of California, instance, has built a most levely

"I looked at that theater with longing, and almost wished I could move over all my young men from Dublin to piay amidst the palm and pepper trees, under that perpetually blue sky, in a land where, like the country of the Hyperboreans, there is neither hail nor

No Issue With a Poet.

The Times has no desire to take issue with any poet. On the contrary, its con science moves it to indorse any serious campaign for the study of archeology, In its judgment "Everyman" justified itself on that ground before a word was spoken or a character disclosed. We study history too dryly. Especially is this true in the light of the stage; because even the most superficial knowlof the period in which dramatic events occur multiplies the enjoyment of the man who beholds those events. The more enterprises like "Everyman," the more Greek plays, the more historical research, the more we utilitarians of the twentieth century grow to were after all only flesh and blood-the more we shall widen the scope of the

But the poet, we think, goes too far. Because we read Caesar's Commentaries we are not bound to wear tunics. The Daughters of the Revolution, with all their patriotism, ride to Washington in trains, not in stage-coaches. It is all very well to study the life of earlier days, but we are not bound to live it. unless we find it better than our own and even then we shall discover that the world will roll serenely along in supreme disregard of our discovery.

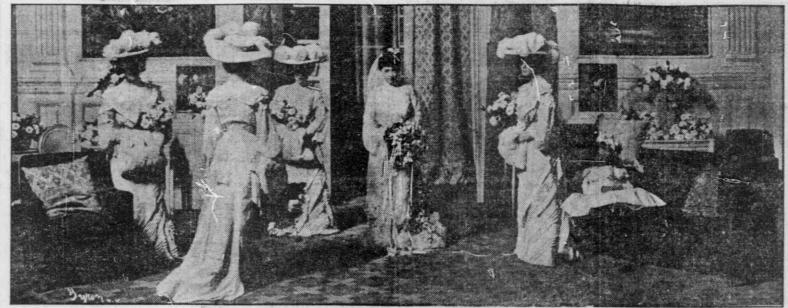
Now the right kind of a play is n ly independent of its setting. It would make precious little difference, for exwhether we acted "Faust" as a German play, or an ancient Greek play, or a play of our American Indians. We should never lose the thread of its events, no matter how it was staged. Neither does a play depend on numbers "Everyman" is vastly more impressive than "Henry V," in spite of the fact that "Henry V" makes use of over 40t but seventeen characters all told

A Question of Illusions.

The object of all acting is the creation of illusions. The audience must live for three hours the lives of the feres with this illusion is bad. So the manager of every play must hold himself ready to use every resource at his Those plays are best which teach the beauty of the life we ourselves lead. Consequently the best plays must be acted, amid surroundings with which should be just enough stage setting to ment for modern characters. Manifestly that can never be done by means of Greek theaters or empty stages.

Some there are who do not agree with The Times as to these "best" plays. In their judgment any play by an author now ranked with the classics is better than any other play. Such people are Bloodgood has for her leading man wrong, of course; but there is not room Robert Drouet, who has filled that post to argue that here. It still remains true with several other star actresses. Grace that Shakespeare never appears to such advantage as when mounted as Miss Allen mounted "Twelfth Night" for Washington early in the season. As lesser lights-Aristophanes and the others-everything they ever wrote improved by stage settings appropri-

ate to the scenes of their plays. These columns described not long ago a Japanese play which consisted almost entirely of stage settings and imagina-tion. Yet an American who saw it described it "horrible beyond expression, Awful! Awful!" What would Mr. Yeats do with a work like that? The truth of the matter is that dramatic art her loving parents and the home of her is essentially a union of other arts.



CLARA BLOODGOOD and the bridesmaids in "The Girl With the Green Eyes."

win her; for that would spoil my play-but he will bring the matter to an stage will permit. There is nothing esthetic about the desert which is not surpassed by the plainest human dwell-

Past and Future.

"Everyman" and Miss Marlowe's "Ingomar" made the past week one of the most notable of the current theatrical season. Both performances rank lagh. and both obtained the patronage which belongs to productions of high rank.

The morality play at the Columbia proved more than it promised. It was Columbia-"Foxy Grandpa." anticipated as a study in archaeology. Instead of that, it proved to be powerful drama, which made the student forget there ever was such a thing as archaeology. Unless last Sunday's articles and the review in The Times of last Tuesday were not read, "Everyman" has been thoroughly covered in these columns. Yet the whole story of that curious old play, framed in as it was by two silent monks, the speculations aroused by its quaint text, the power of unalloyed religion even in a theater, and the admirable acting done by Miss Matthison and her two aides, Knowlege and Good Dedes, could not be told in twenty articles.

doubted if any such disfavor for "Everyman" can be found among the clergy. In other cities the churchman has indorsed the work strongly. Will he do less in Washington?

mitted. It is the old story of the slik little Bobby Harrington and Georgie purse and the sow's ear. Accordingly Mack. The usual Thursday and Saturthe critic looks on in dismay to see so the a Parthenia occupied with so poor a play. If Mr. Kester could only obtain the opportunity to write Miss Marlowe a play original with him, the result would assuredly be vastly better. Practically every critic in the country hopes he may have the chance. Miss Blair opened her spring engage-

ment at the Lafayette to most encourthat of the average There is no going behind the returns on the stage, any more than in politics. A report was circulated in the course of week that Miss Blair and Grisset had quarreled, the issue being represented as a difference of opinio over the staircase scene in "Sapho." According to this report, it was the manager who objected to it. By that showing, the responsibility for Miss Blair's repertoire rests entirely with her, in which event her friends will look to her do something better than "Sapho' and "Camille." But the commercia But the commercial value of their contract is too great for Miss Blair and Mr. Grisset to continue their disagreement.

Vesta Tilley crowded Chase's to the

Next week will provide a new Fitch play and a new star-"The Girl With the Green Eyes" and Clara Bloodgood; "Foxy Grandpa;" Miss Blair in pho;" the Daughters of the Amercan Revolution at Chase's-a play of variable plot, but of unfailing interest; and characteristic offerings at the Acad-emy, the Empire, and the Lyceum. It is unfortunate "Everyman" was not

At the Theaters.

National-Clara Bloodgood.

Fitch's comedy, "The Girl With the Green Eyes," at the New National Monlay night and throughout the week. Mr. Frohman sends it to us with Clara Bloodgood and the rest of the company and scenery unaltered from its long engagement at the Savoy Theater, York, where it was produced last Christmas night and ran out the season. This cast, which Mrs. Bloodgood so brilliantly head's, includes many well-known play names in its list of thirty actors. Mrs. others in the cast are Anita Roth. Rose Flynn, Edith Shayne, Ellen Rowland,

little Edith Taliaferro.

Although said to be unique among Fitch plays in having a progressive and dramatic plot, "The Girl With the Green Eyes" is not lacking in those "features" that the public has come to expect from this brilliant dramatist. the first act he shows a smart wedding, pictorial in its scenes and costumes, joyous in its dialogue, and pathetic in its depiction of a girl's departure from depends alike on sculpture, painting, in New York last season occurs in the music, and literature. It uses them all second act, where a party of Cook's the fact that the

the art galleries of the Vatican at Rome, famous works of art.

Mr. Frohman sends the scenery which, by its elaborateness, made one of the sensations in New York theatricals.
One setting especially, a room massive-

Jolly old Foxy Grandpa, sprightly Polly Bright, his secretary, and Chub and Bunt, his two mischief-loving grandsons, will return to the Columbia the coming week. As an example of something that has been practically constructed out of nothing. "Foxy Grandpa" does credit alike to Joseph Hart and R. Melville Baker, who collaborated in transplanting the smiling oid gentleman from the columns of the Sunday papers to the stage. All these writers had for a basis was the series of comic pictures appearing weekly in the Sunday supplements under the nom de plume of "Bunny." Of course, the "What makes the situation worse here subject is practically inexhaustible, de-pending only on Bunny's seemingly end-none of the independents cap get a the criticisms. However, she was rewhere they give open-air performances. It holds some 10,000 people, and they have crowded it again and again. They crifform there "The Birds" of Arisshophanes, and I believe Ben Greet has giver one or two Shakespearean plays all very interesting. Religiously it is all giver one or two Shakespearean plays and the whole and the state of the performance, as any exploit of Fox. The subject is practically inexhaustible, described in Salt Lake is that after this season of Marie and scarcely was mentioned in none of the independents cap get a less repertoire of humorous situations. Naturally, Mr. Hart avails himself of the new subjects and injects the most cates who have agreed upon a partition of the houses between themselves and appealing incidents into his elastic appealing incidents into his elastic appealing incidents into his elastic appealing incidents into the formance, as any exploit of Fox. The subject is practically inexhaustible, de-the independents cap get a hearing. The amusement public has been divided up as spoils between syndicates who have agreed upon a partition of the houses between themselves and damned nonsense." Yet it is much to be doubted if any such disfavor for "Every of the new subjects and injects the most carried with the organization, and forged in the criticisms. However, she was re-themselves agreed upon a partition of the houses between themselves and of the criticisms. However, she was re-themselves and indicate the criticisms. However, the criticisms that after this season in the criticisms. However, the criticisms that after this season in the cr Grandpa and the two boys, dovetails pendent performers will have to play in Madia in "Michael Strogoff." For this likely in the stage representation. For a tent if they want to be heard. Even impersonation she was praised heartily. this reason "Foxy Grandpa," as shown so, Mrs. Fiske in a tent would be better In Good Companies. on the stage, is, while old, yet ever the worth seeing and hearing than any worth seeing and hearing than any dozen attractions the 'skindicate' can offer. The 'Herald' hopes she will come original sayings. This partially extiains its endless resources and the training to hear the content of her?" less in Washington?

Miss Marlowe's coming is always a matter of pleasure. Her personality is so sweet, her artistic impulses so true and her art so pure that whatever she was a sweet of the proposed in the so sweet, her artistic impulses so true reason for its lasting popularity. Mr. and her art so pure that whatever she Hart, of course, plays Foxy Grandpa does is interesting and valuable. But himself. Carrie De Mar, a sprightly sing-ing comedienne, appears as Polly Kester has made out of a melodramatic Eright, Grandpa's confidential secrebook as good a play as his material per tary. The two boys are portrayed by book as good a play as his material per tary.

Lafayette-Miss Blair in "Sapho."

Eugenie Blair and company will apand one of the strongest roles in her reperher plays are popular. The result is a toire. She will follow the version used the critics may think of the repertoire been made, because the play as put on that was too suggestive for a production with a future

> As Fanny Le Grand Miss Blair will ppear in a most arduous character. From the moment she appears upon the the constantly changing phases of Fany's character.

> Harry Keenan will play Jean; Edward Mulkay, Flamant; S. Cabel Halsey, Dechelette, and Joseph Eggenton, Ce saire. Katherine De Barry will be Mme. Hettema; Miss Lucia Huxford, Aunt Divonne; Cora Wells, Fifi, and Gertrude The "Crust of Society" will follow.

Academy-"A Little Outcast."

"A Little Outcast" begins a week's engagement at the Academy tomorrow night. The most prominent stage pican old star in an old farce-Joe Hart tures are views of the Five Points, Cooper Union, a Chinese restaurant with Oriental draperies and half hidden alcoves for the opium smokers; a fashionable woman's private apartments, showing tapestried boudoirs and a glimpse of a pink marble bath, and the fire scenon Government Pier-all of New York. Anne Blancke appears as Bob, a boy. True S. James is in the leading role. The leading woman is Mamie A. Mann, and others in the cast are Antoinette Smart, Joseph Smiley, Frederic Charles Frohman will present Clyde Monley, Irene Meara, P. C. Foy, J. Martin McKee, and Little Naomi.

Empire-"Thelma."

"Thelma" will be seen at the Empire Theater the coming week, beginning tomorrow afternoon, interpreted by a company that is said to be most efficient. The stage version is said to be most impressive. Martha Beaufort and an excellent cast will be seen in the

Lyceum-"The World Beaters."

The World Beaters' Spectacular Bur Lyceum Theater next week. The performance opens with a one-act farce Nell" at the Bijou she had been men-entitled "Frolics at the Fair; Or, a tioned so seldom that the house press William H. Tooker, Frank Dekum, and Trip to St. Louis and Wonderland," and concludes with a burlesque, "Hotel Filp Flap."

Firm for Mrs. Fiske. "Salt Lake Herald" Takes a Decided

Stand. Mrs. Fiske's engagement at Salt Lake City was hailed as the event of the local dramatic season. The "Herald" of Born in Wales.

that city, in an editorial, said:

first-class amusement, and just as systematically cheapened the class of proa dozen companies on the road under epportunity. the control of this same 'skindicate' that are worth seeing at any price. Good at her histrionic ambitions and insisted stars are given poor support, because it that she remain at school, Miss Davies is cheap; poor stars are exploited as persevered in her attempts to secure a artists, who could not get a hearing on

"The whole + theatrical business has suffered from their methods, and such which served to bring her to the fore, artists as Mrs. Fiske, who have the was written by a local dramatist named temerity to venture on their own re-

"Mary Ann" Abroad. Will Be Accompanied to London Only by Ada Dwyer.

Eleanor Robson, whose success in Israel Zangwill's comedy, "Merely Mary Ann," has been one of the inter esting features of the current theatrical season, will begin her next American Eugenie Blair and company will appear next week in the dramatization of Alphonse Daudet's well known story of "Sapho." As this play has not been seen here since Olga Nethersole presented it four years ago, it is expected to prove a strong attraction at the Lander Meanting the voutbful star is ment at the Lafayette to most encour-to prove a strong attraction at the La-aging houses. Her acting is far above fayette. Miss Blair considers "Sapho" rapidly approaching the one hundredth performance in her long run in New harvest for star and management. What by Nethersole, but some changes have managers, Liebler & Co., to celebrate her one hundred and first performance may be unpleasant, but that is all. by Miss Nethersole contained so much which will be given at the Criterion tion of souve it in the shape of a spe propriately illustrated, of the little his play. One hundred night runs have not been plentiful in New York this season, and for that reason Miss Robn's success is all the more marked.

The only member of Miss Robson's present company who will accompany her to London will be Ada Dwyer, who has scored such a success in the role of the cockney lodging-house keeper. The remainder of the cast will be recruited entirely from the ranks of English players. Henry Ainley, who is in this country this season as Maude Adams' leading man, and Gerald Du years ago with Beerbolm Tree, will members of the company, one as Lancelot, the composer, and the other as Peter, the musical tea merchant.

Who Is Phoebe Davies?

An Answer to a Query Many Have Asked in Vain.

theatergoing public in "Way Down East," it is astonishing how little is remembered regarding the previous ca-reer of Phoebe Davies, who is to be seen tomorrow at the Columbia. So far as vaudeville at Chase's within a general knowledge of her is concerned, Miss Davies might have been spared even the growing process admitted by Topsy and have come into being and the pastoral play simultaneously. The most interested of professional critics seem ignorant of her early efforts. This ignorance cannot be due entirely

to the fact that the actress achieved the greater part of what she has achieved on the Pacific Coast. Nor can it be traced to the comparative insigsque Company will be seen at the nificance of her former triumphs. When Henrietta Crosman presented "Mistress agent misspelled her name on the program issued for the opening night. And yet the average layman now experiences no difficulty in recalling that Miss Crosman had been with Charles Dickson and with other semi-luminous stars pre-

The appearance of Mrs. Fiske at the he: importation was accomplished when

on the American stage, and one of the naturalized American citizen, who had the art galleries of the Vatican at Rome, tew great actresses on any stage, is comment most amusingly and originbarred from most of the playhouses of ally on the Apollo Belvicere and other the country by the avarice or cussedness-possibly both-of the theatrical brief afternoon at the Princess, in Loncombination known as the 'skindicate.' "This aggregation of monopolists has talent, together with a decided leaning ecured control of the larger theaters in toward the playhouse. She had been One setting especially, a room massively decorated in carved mahogany and red brocade raises a new standard in the mounting of modern comedy. The costumes, too, including Mrs. Bloodgod's wedding gown, and the toilettes of her bridesmaids, are said to be a treat in themselves.

Secured control of the larger theaters in toward the playhouse. She had been reared in San Francisco, and her first appearance was made privately before David Belasco, then stage manager of the Baldwin. A scene from an old traged called "A Mad Wreck," had been selected as a test, and the girl, the public wanted. It has given to appear as their own managers or under independent management; it has given the public what it pleased—not what the public wanted. It has put up prices for first-class amusement, and just as system a part in the next Baldwin proassured a part in the next Baldwin pro-auction. Unfortunately, illness preauction. ductions, until today there are not half vented her taking advantage of this

hearing and finally succeeded in making her debut with the California Stock Company. "Adolph Chalet," the piece Cipricio and the cast employed included such skilled favorites as were Osmond Tearle, Gerard Eyre, and Jeffreys

Miss Davies had the unimportant role

The real foundation of Miss Davies present success, however, was not laid until considerably later, when she tained an engagement at the Baldwin There, under the eye of the greates director living and in touch with the most consummate artists of their period, she received training unobtainable anywhere else in America. Erneste Rossi, the celebrated Italian tragedian came to San Francisco, and Miss Daviventured Regan to his King Lear, the Player Queen to his Hamlet, and Lady Angela in his performance of "Kean"-the piece from which Charles Coghlan adapted "The Royal Box." W. E. Sheridan cast her for Prince Arthur when he appeared at the Baldwin in "King John," for Lady Anne when he did "Richard III," and for Juliet when he assayed Mercutio in "Romeo and Juliet." then was seventy-one.

In the intervals between the departure of one celebrity and the arrival of another, Miss Davies was given all sorts of parts in all sorts of pieces. She appeared in border drama, and in society comedy; ranged from the roles of Shakespearean gentlewomen to tho Rankinian hoydens,

Many of her undertakings were unimportant, Charles Couldock intro-duced "Hazel Kirke" to the patrons of the Baldwin and Miss Davies was seen port of Jenny Lee whose Little Joe in Dickens' "Bleak House" was among the finest delineations of the time. She was applauded for her Mabel Vane in "Peg Woffington," and for her Maria in "The School for Scandal." Finally, she stirred genuine enthusiasm by her superb ation of the principal part in Clay M. Greene's "Chispa." A San Francisstar. Miss Davies declined. Instead, she because of his share in preparing "Way Down East" for the stage,

Real Levitation.

has been kept conspicuously before the Woman Who Yokes the Force of A woman weighing but 110 pounds who

can lift ten men, but whom ten men cannot lift, will be presented in polite Sheeis Annie Abbott, the famous Geor

gia "magnet," deemed a psychological marvel, a puzzle to American and European scientists, and who is the latest ment whirligig.

arch of the theater and a dozen strong with other semi-luminous stars previous to her advent on Broadway. A Cleveland reviewer who is not usually prone to be mistaken the other day wrote that "W. A. Brady brought Miss Davies to this country especially for his production of Way Down East."

In doubled up and broke, much to the audience. Ten of the audience. Ten of the much and the part of Mrs. Lake, but these quarrels were mere side is branches it is a man's field. It would not do to play better than any other woman, nor even to play as well as the production of Way Down East."

The doubled up and broke, much to the audience. Ten of the audience, with another man seated on top of it, and yet she lifted it from the floor by simply placing her hand against it. A boy in the custom may well award the title to the local part of Mrs. Lake, but these quarrels were mere side is branches it is a man's field. It would what actress may rightfully claim Mr. Frich as her own dramatist. The decision may well award the title to the life to the life of the part of Mrs. Lake, but these quarrels were mere side is branches it is a man's field. It would what actress may rightfully claim Mr. Frich as her own dramatist. The decision may well award the title to the life of Phoebe Davies was born in Wales, but to stand in the aisle, and after instructure work of Mr. Fitch. Parts stand this able to do that. I shall become an tions from Miss Abbott to look steadily way:



JOE HART, the Living "Foxy Grandpa."

she annihilates the pressure of the atmosphere she had two men lay their hands flat against the wall and upon them she rested her own. Then the others pushed, but the men whose hands she held declared that they felt no pressure at all exerted in opposition to

Dr. George G. Gay, senior surgeon of the Boston City Hospital, after an exhaustive examination by himself, in the presence of all the other physicians and surgeons, authorized the following

statement:
"Miss Abbott's entertainment. strictly honest; there is no trick about it so far as we can see; it is marvelous and cannot easily be accounted for."

Who Owns Clyde Fitch?

A Point Disputed by Maxine Elliott, Clara Bloodgood, and Amelia Bingham.

'Whose dramatist is Clyde Fitch?" Three of America's most talented and eautiful actresses started this ques of "The Frisky Mrs. Johnson," referred to Mr. Fitch as "my dramatist." In less than twenty-four hours the journalists had taken up their pens, mightier than swords, in defense of Mrs. Bloodgood. By what right did Mrs. Bingham claim Mr. Fitch? She was forced to give proof. She cited her production of "The Climbers," "A Modern Magdaiene," and "The Frisky Mrs. Johnson," which Mr. Fitch had adapted from the French for her. This gave Mrs. Bloodgood's adherents At the age of seventeen she played Mari- their cue, and justified them in making tana opposite the Don Caesar de Bazan of the elder Charles R. Thorne, who had taken in the actress' career. When these Mrs. Bingham went to him for a play, greater portion of this rhyme has little he read several to her, presuming she in common with the "Woolen String," wanted one with a star part. When she the parallel being apparent only in the said she preferred one with several good refrain, in which the suggestion roles, he read "The Climbers." delighted, but he told her there was a point he insisted on; she might engage whom she pleased, except that the acter of Miss Godesby had been written for a certain actress, and the play could not be had without her. Mrs. Bingham was so desirous to have the piece that she consented, and braced herself to the in the titular character. She was laud-idea of engaging a famous actress, She ed extravagantly for her work in sup- was surprised when Mr. Fitch mentioned Mrs. Bloodgood, then known less for members of which took up the refrain her good acting in small parts than for being a graduate of the smart set.

The hit that Mrs. Bloodgood made as Miss Godesby is theatrical history. the letter that the happy aut.ior wrote to her the next morning has been seen by few. Mrs. Bloodgood seldom shows even to her intimates, though she manager offered to bring her East carefully preserves it among the treasand to present her to New York as a ures of her stage career. After praising her performance to the remained in California and married Jo- two closely written pages, Mr. Fitch seph Grismer, who then was leading man said: "Proud as I am of your success at the Baldwin, and is now best known and happy as it makes me to have been a means thereto, we haven't de we will do together yet. Miss Godesby is delightful for the present, but is nothing to the part I will write for It was two years before Fitch fulfilled that promise by writing 'The Girl With the Green Eyes' and arranging' with Charles Frohman to have its production mark the stellar Meanwhile, Mrs. Bloodgood continued

to be Mr. Fitch's "own actress," and the fact is said to have brought about more than one quarrel. Amelia Bingnam, as manager, naturally wanted th lady of "The Climbers" to play Miss Godesby in other cities than ork. But Mr. Fitch had written ancher play which he would not seil without Mrs. Bloodgood, and Briefly, she overcomes the force of Elsie de Wolfe wished to produce. The deiphia, which she left at fourteen to gravity, or she supplements it at will; matter was settled to the satisfaction go upon the stage, she studied music that is, so it appears, although this of three out of the four persons con- with one of the Sisters who hardly expresses it, for she exerts her corned by Mrs. Bloodgood retiring from power on a horizontal as well as a vertical plane.

Cerned by Mrs. Diodagood retiring from accompassion and accompassion described at the composition of the compassion and accompassion described at the compassion of the compassion and accompassion described at the compassion of the compassion and the compassion of the compassion and the compassion accompassion described at the compassion of the compassion and the compassion accompassion described at the compassion of the compassion accompassion and the compassion accompassion accompassion and the compassion accompassion accompassio In Boston recently she was subjected the World." Here came about another to a very govere test by a committee of physicians and scientists. She stood with her fingers touching the proscenium made Mrs. Bloodgood a star. Anyway, be equipped for the concert stage. But Miss de Wolfe carried the matter to the fourteen-year-old girl herself the point of persuading a star actrees the ded against the step and carried the though they pushed so hard that the to interrupt a tour, as a friendly favor, family council with her in the decision.

audience was singled out and requested actress who has best interpreted the and I'm quite sure I works never music, and literature. It uses them all second act, where a party of Cook's the fact that this, the greatest actress the credit of it belongs to her father, a the idea that he could not be lifted from with one each for Ethel Barrymore, crations of Drews-as everyone knows,

the floor, an athletic-looking man failed to budge him.

Annie Russell, Lily Langtry, Julia Marlowe, Mary Mannering, Sadie Martinot, and Olga Nethersole.

New "Catch" and Old.

"All Bound Round with a Woolen String" Traced to 1600.

Everyone who has seen or has heard of "Way Down East" must recall the song "All Bound 'Round With a Woolen String," which has become famous as a feature of the play. The quaint lines fitted to the melody and the peculiar ryhthm of the melody itself have given the interpolation a clinging quality which places it in the rank with Mark Twain's "Red-strip-slip" verse. Many people who have seen the play pcrformed have expressed curiosity regarding the piece de resistance of Constable Whipple's repertoire, but it hardly is likely that any really have guessed the antiquity of the lyric. The industrious press agent of "Way Down East," moved by the usual desire to advertise his attraction, gives a most interesting

account of its origin. The historian aforesaid traces the words to Thomas Tusser, an obscure beautiful actresses started this questroymeter of the Elizabethan period, and tion. They are Maxine Elliott, Amelia is not sure that the date of their primal Bingham, and Clara Bloodgood. Amelia production may not be still earlier. Bingham, in a speech on the first night When Sir Henry Irving revived of "The Frisky Mrs. Johnson," referred "Twelfth Night" at the London Lyceum, retaining several passiges generally omitted, Sir Toby Belch bellowed a ditty the purport of which was strangely like that of the song under discussion. This likeness, however, be-comes convincing only after the evolu-

tion noted in the Tusser version.

The English poet now is known only to the most pronounced of bibliomani-acs, and to them chiefly because of a queer work, "A Hondredth Good Points of Husbanderie," printed in 1557. A few in Southey's collection, and She was great big hat with a great big brim" is shown in the lines:

The form of the verse not less than its simplicity gives reason for the belief that it belonged to the class of ballad defined by Throckmorton in his kind of composition, so-called because successively, has for contemporary examples such perennial favorites as 'Scotland's Burning" and "Three Blind Mice.

Until recently the "catch" was associated inseparably with negro minstrelsy and there is little doubt that "All Bound Round With a Woolen String" was handed down to the present generation through that medium. Joseph Griss who elaborated "Way Down East," on the lines and adapted them to the use in the play. When sung by the late Charlie Seamon, who originated the part of Constable Whipple, they scored tremendously, and so have been retained. It is somewhat singular that one of the real hits of so modern a drama as is "Way Down East" should have been the work of a forgotten contemporary of Shakespeare.

Miss Barrymore a Musician.

Actress Chose Her Career, However, at Age of Fourteen.

It is not generally known that Ethel Barrymore, before she had scored a decisive success upon the stage, thought seriously of becoming a concert planist. Her taste for music had always been which she was in a convent in Philasultation was once held to determine

And so it was decided. The five gen-